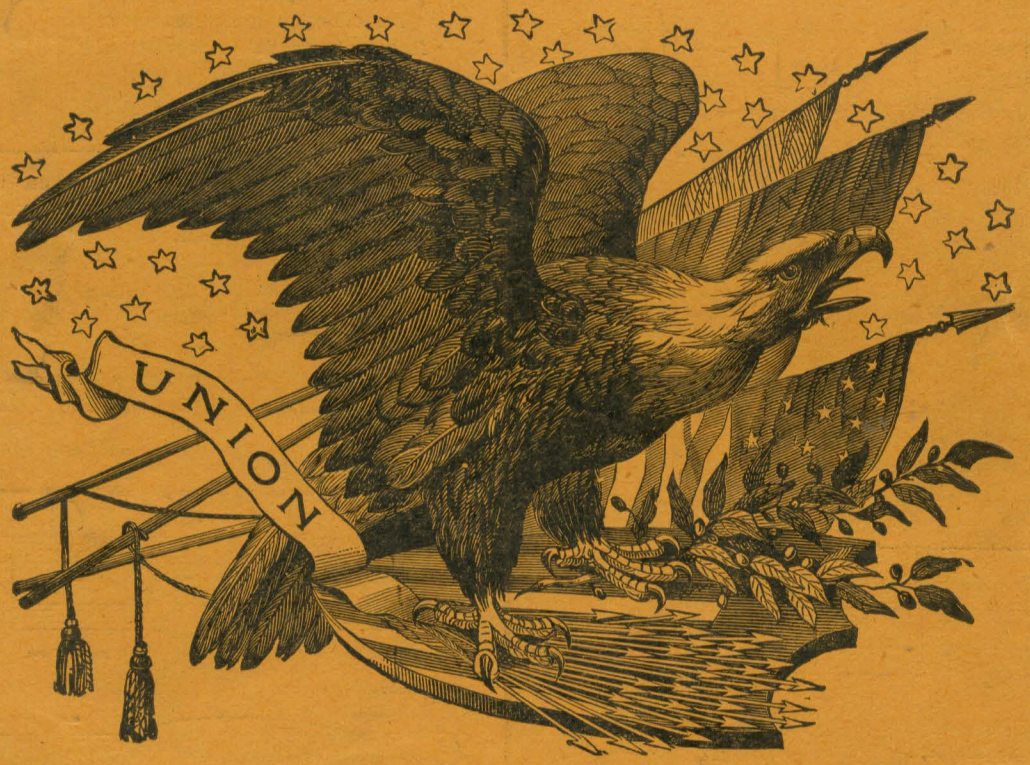
To my Friend HERMANN J. WEINDEL.

LIBERTY

FANFARE MILITAIRE.



..OTTO ANSCHUETZ..

Duet, $1.50 **Solo, $1.00**

St. Louis: KUNKEL BROTHERS, Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

GERMANS' TRIUMPHAL MARCH.

Octaves marked thus (o can be played an octave higher.

Jacob Kunkel.

Deciso e Marziale. ♩= 100.

Copyright—KUNKEL BROTHERS—1870.

This page illustrates three

Brilliant Piano Solos.

These may be had in regular Sheet Music size, upon receipt of price, from

KUNKEL BROTHERS,

612 OLIVE STREET, ST. LOUIS, MO.

HEATHER BELLS—Polka.....Jacob Kunkel, 75

One of the finest salon compositions known. Annual sale exceeds 20,000 copies. Also published as a Duet.

GERMANS' TRIUMPHAL MARCH—
Edition de Concert.....Jacob Kunkel, 60

Very brilliant and effective; by far the most popular march published. Annual sale of over 25,000 copies.

An effective arrangement of the above for less skilled performers is published as well; also a fine Duet arrangement.

OLD FOLKS AT HOME—
Concert Variations.....Charles Kunkel, 1.00

An unusually effective fantasia on this favorite melody of Foster's. No happier piece for private or public performance; every variation is a gem.

HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.

Vivo ♩= 132. *Scherzando.*

Copyright—Kunkel Bros. 1886.

OLD FOLKS AT HOME.

Paraphrase de Concert.

Charles Kunkel.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

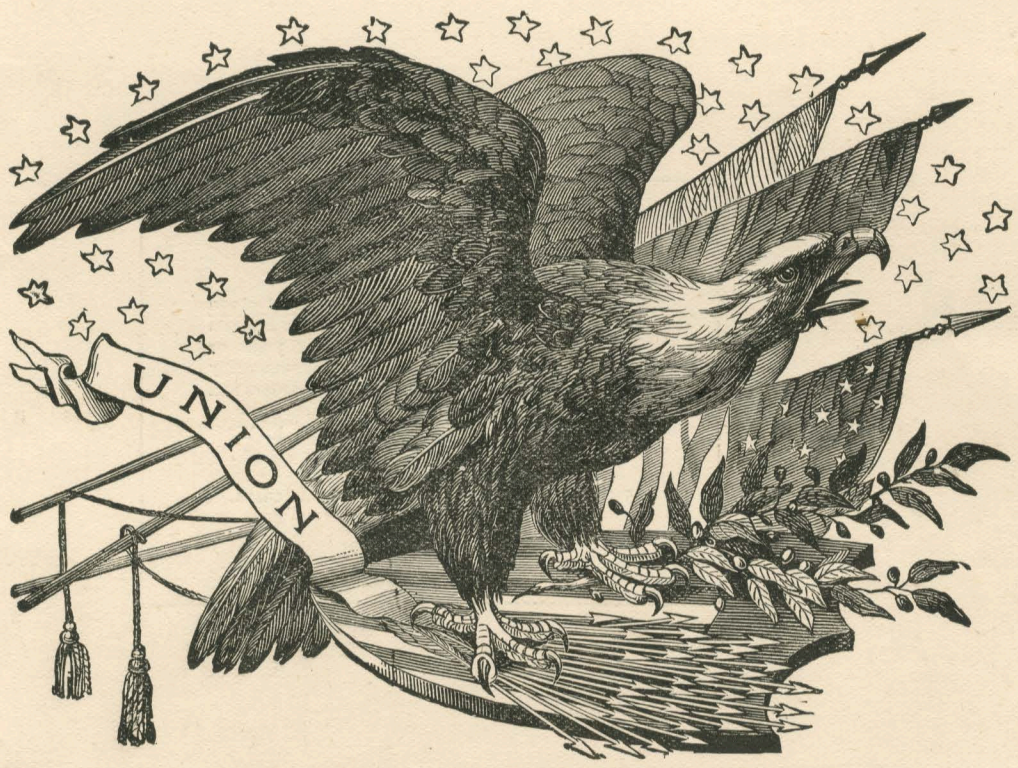
Moderato. ♩= 88 Introduction. Etc.

Copyright—Kunkel Bros. 1894.

To my Friend HERMANN J. WEINDEL.

LIBERTY

FANFARE MILITAIRE.



..OTTO ANSCHUETZ..

Duet, $1.50 **Solo, $1.00**

St. Louis: KUNKEL BROTHERS, Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

Warning

Our publications can be had of all **first-class** Music Dealers. Whenever a music dealer informs you that our publications are out of print or not to be had, he is a **falsifier**, and unworthy of your trade. In such a case send your orders to a reputable dealer or direct to us.

Our publications can always be had.

KUNKEL BROTHERS,

THE ARTISTIC MUSIC PUBLISHERS OF AMERICA,

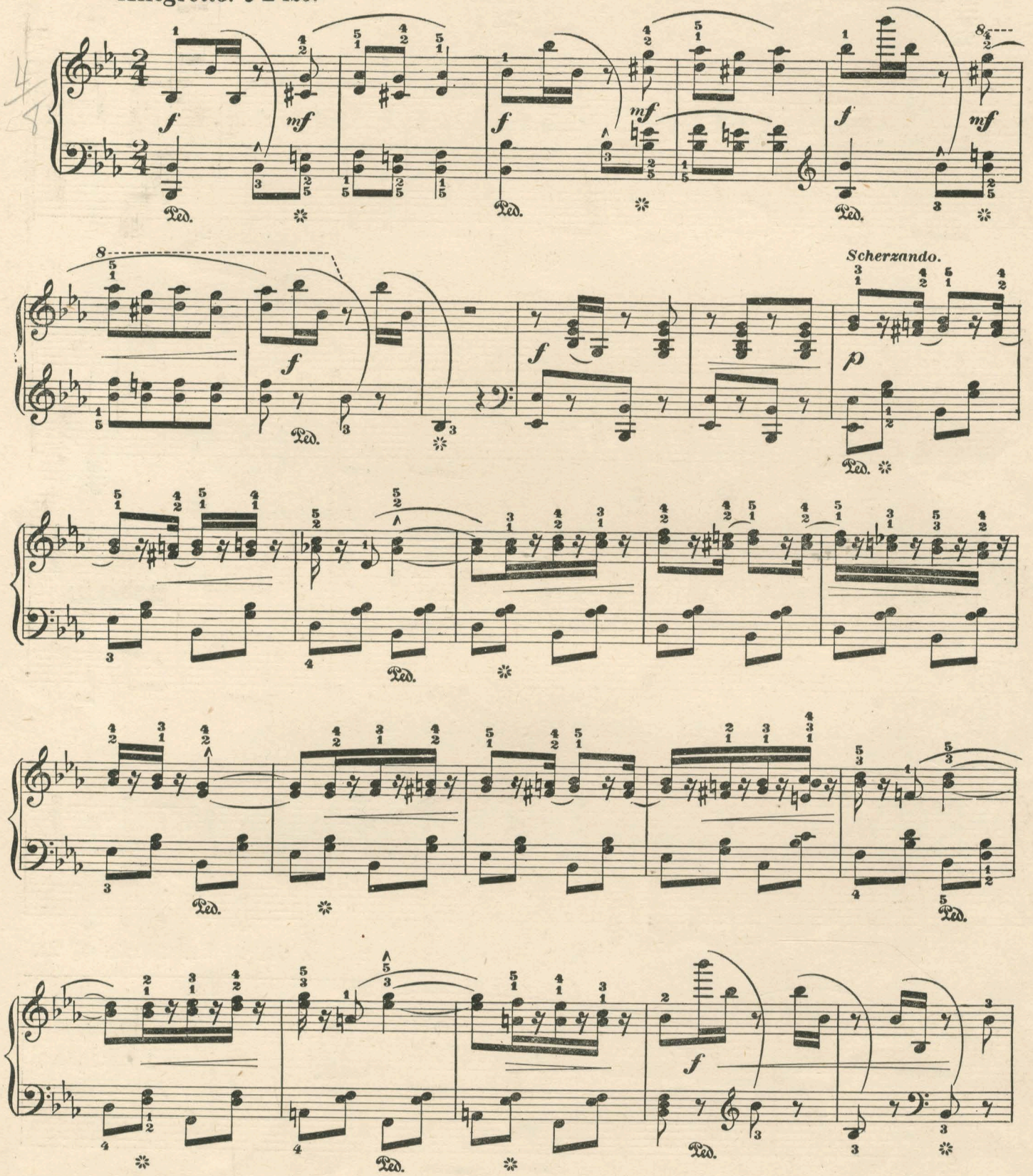
ST. LOUIS, MO.

LIBERTY.

FANFARE MILITAIRE.

OTTO ANSCHÜTZ.

Allegretto. ♩ = 120.



1714 - 9
Copyright MDCCCXCVII by Kunkel Bros.

f

Ped. ✲ Ped. ✲

Ped. ✲

cres - - - - cen -

Ped. ✲

do

f

Ped. ✲ Ped. ✲

Ardito.(Bold and energetic.)

Baritone Solo.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Dolce.(sweetly.)

sf *p*

sf *p*

Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f cresc.

p

f

1. 2.

p

Ped. Ped.

cres - - - cen - - -

do.

f

Cantabile.
(Singing.)

f

p

Con eleganza.(with elegance of style.)

mf *marcato la melodia.*

l. h. *l.h.* *l.h.* *l.h.* *l.h.* *l.h.* *l.h.*

Ped. * Ped. * Ped. *

Ardito. (Bold and energetic.)

leggiero.

campana.(bells.)

l. h.

f *mf* *sf*

8

f

Ped. ✻

f

p

Ped. ✻ Ped. ✻

Ped. ✻

sf

Ped. ✻

f

Ped. Ped. ✻

f

Ped. ✲

Ped. ✲

cres *cen*

Ped. ✲

do.

Ped. ✲ Ped. ✲

f

mf

f

Ped. ✲

mf

Ped. ✲ Ped. ✲

f

mf

f

Animato.

f

f

sf

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically

By CHARLES KUNKEL.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

PRICE, $3.00.

Special discount to teachers for introduction.

What Some of the Great Pianists and Pedagogues of the World Say.

HANS VON BUELOW: "No pianist can afford to be without it."
ANTON RUBINSTEIN: "Will do more for fine piano playing than any work published in a decade."
I. J. PADEREWSKI: "A truly great work; worth its weight in gold."
JULIA RIVE-KING: "Through your Pedal Method we will have more good pianists in the future. A wonderful exposition of the hidden secrets, making piano playing truly great."

A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

November 29, 1893.

MR. CHARLES KUNKEL,

MOST HONORED SIR:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and wish the same universal recognition and success.

With the highest esteem, **XAVIER SCHARWENKA.**

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

November 27, 1893.

MR. CHARLES KUNKEL,

DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

December 14, 1893.

MR. CHARLES KUNKEL, ST. LOUIS, MO.

MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover that *most important* and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the *only work* on the subject which, in my opinion, merits serious attention.

Sincerely yours, **EMIL LIEBLING.**

I. D. FOULON, the renowned Musical Critic.

December 15, 1893.

MY DEAR MR. KUNKEL:—You have done a great work in giving to both *teachers* and *pupils* the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once *a classic*. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend, **I. D. FOULON.**

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring *teacher*, *student* and *amateur*.

With best wishes, I am, cordially yours, **J. H. HAHN.**

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me, Yours very truly, **ERNEST R. KROEGER.**

St. Louis: **KUNKEL BROTHERS,** Publishers.

This page illustrates three

Brilliant Piano Solos.

These may be had in regular Sheet Music size,

upon receipt of price, from

KUNKEL BROTHERS,

612 OLIVE STREET, ST. LOUIS, MO.

CORANADO—Grand Valse de Concert.....L. B. Ewen, 1.00

One of the best waltzes written; very melodious, brilliant and effective. Especially suitable for exhibition purposes.

NEARER, MY GOD, TO THEE—Grand Paraphrase de Concert.....Julia Rive-King, 1.00

A grand composition. Nothing more effective. Should be in the repertory of all ambitious pianists, as it is a superior concert piece, and is always appreciated by the audience.

SPARKS—Grand Galop de Concert.....J. W. Boone, 1.00

The finest galop written in modern times. Full of life and dash, and brilliant effects. Magniffcent exhibition piece. This galop is also published as a duet that is very fascinating,

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

ALPINE STORM

A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

Charles Kunkel. 105.

The young shepherd plays a love song upon his oboe.

Moderato. ♩=144.

Copyright_ Kunkel Bros 1888.

The shepherd gives a signal

to his dogs to bring the flock under shelter.

Etc.

The rain begins to fall.

Here follows the Storm as described.

NOTE.—At **A** a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written This crash, well executed, produces an immense effect.